

CD 2011-25



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

Chamber Music Series

Gryphon Trio

Monday, January 31, 2011

7:30 pm. Walter Hall

Edward Johnson Building



2010-11

A joyous music season

Gryphon Trio

Annalee Patipatanakoon, violin
Roman Borys, cello
Jamie Parker, piano

order reversed

PROGRAM

Piano Trio in B major, Op. 8

Johannes Brahms

(1833-1897)

3. Allegro con brio
4. Scherzo: Allegro molto
5. Adagio
6. Allegro
7. Encores - Piazzolla

INTERMISSION

1. Intro by Mr. Fox

A reading of *Transfigured Night* by Colin Fox

2. *Verklärte Nacht* (Transfigured Night)

Arnold Schoenberg

(1874-1951)

For string sextet, Op. 4 arranged for piano trio
by Eduard Steuermann

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Program Notes

JOHANNES BRAHMS (1833-1897)

**Piano Trio in B, Op. 8 (1853-4,
rev. 1889)**

This B major trio is both the first and last work Brahms wrote in the medium of piano trio. He wrote the first version in 1853-4 and published it as his Op. 8. Then, late in life, in 1889, when a new publisher acquired rights to his chamber music compositions, Brahms took the opportunity to re-write the piece. He tightened its expansive style, simplified its structure and used its themes as the building blocks of what is essentially a new work. It is one third shorter than the original. What is striking about the process is that Brahms sustains the youthful energy of the first version. "I did not provide it with a wig," he said in a manner calculated to confuse, "I just arranged its hair a little!" It is this revised version, written after a lifetime of composition and after almost one hundred published works, that is usually played today. Brahms jokingly referred to it as his Op. 108, rather than his Op. 8.

In the "new" Op. 8, Brahms retains the lyrical opening theme. It is instantly recognisable as Brahmsian – characteristically nutty brown in colour, somewhat wistful in mood. Its expansive nature, on the scale of Beethoven's *Archduke* Trio, ensures that the broad sweep of the opening movement will remain – though this is virtually all that does remain from the early version of the trio. An equally Brahmsian triplet pattern is now heard, adding new energy and direction to the music. The second theme is also new and Brahms weaves everything tautly together into an impressive structure.

The deftly scurrying Scherzo pays homage to Mendelssohn. Together with its broadly lilting, waltz-like trio, it is virtually unchanged from the 1854 publication. The slow movement has a clear, three-part form. Its solemn, chorale-like opening again shows the influence of the *Archduke* trio, but speaks in Brahms's mature voice. The questioning B minor cello theme that opens the finale, introduces a note of disquiet and restlessness. But it immediately gives way to a brightly assertive D major second theme that introduces a valedictory tone to the movement. Although the music ends in the minor, its mood is confident and hard-won.

Brahms tested public reaction to his new Op. 8 with a series of public performances. One year later, the new version appeared in print. "With respect to the modernised Trio," he warned his publisher, with a dry sense of humour: "I must categorically state that the old one is bad, but I do not maintain that the new one is good."

ARNOLD SCHOENBERG (1874-1951),
ARR. EDUARD STEUERMANN (1892-1964)

**Verklärte Nacht, for string sextet,
Op. 4 (1899/1932)**

Composed when Brahms was not long dead and while Dvořák was still alive, Arnold Schoenberg's *Verklärte Nacht* (*Transfigured Night*) has a strong *fin de siècle* feel. The powerful masterpiece was written by the Viennese composer in just three weeks in September 1899. Its score gives direction to several musical

WAYNE SHORTER (b.1933)

Terra Incognita (2006)

"You're in Antarctica; this is *terra incognita*," said composer and jazz legend Wayne Shorter, quoting from a book about Antarctica, at the time of the première of his new piece with the same title. "Today, too," he went on to say, "we're in unknown territory; there's the unexpected and the piece may reflect that." Imani clarinetist Mariam Adams, on the other hand, felt that the group's first read-through of the piece was "like walking on Mars."

Terra Incognita, first performed by the Imani Winds August 18, 2006 at the La Jolla Music Society was the first collaboration between the veteran jazz musician and the Imani Winds. The Imani subsequently toured with the Wayne Shorter Quartet, performed *Terra Incognita* at Carnegie Hall and recorded the piece. Running approximately 14 minutes, it is in one movement, fully scored, and the first work Shorter has written for an ensemble in which he is not himself performing.

Wayne Shorter writes: "*Terra Incognita* is a musical dialogue on the nature of the unknown and the unexpected. It seems as if every aspect of living has been subject to 'not knowing' where life takes us or what it will bring. The courage needed to live with dignity in a world beset with the unimaginable is the catalyst to the creation of this work. In the face of an unpredictable future, the story of the 'human condition' promises to transcend even the unknown."

DANIEL SCHNYDER (b.1961)

Woodwind Quintet (1996)

Swiss-born, but now based in New York, composer and saxophone performer Daniel Schnyder is (or has recently been) composer-in-residence with the Berlin Radio Symphony Orchestra, Lausanne chamber orchestra, the Bremen Musikfest and the Absolute Ensemble NYC. His music spans both contemporary classical and jazz idioms and his large portfolio of compositions has been performed by leading musicians around the world. He has written operas, symphonies, concertos for pipa, for nay and for alphorn together with concertos for more customary instruments. He has arranged the Stones and Hendrix for string quartet, written a jazz sonata for cello, an African Symphony with jazz trio, plus many other works crossing-over from one genre to another. Schnyder's Quintet was written in 1996 for the Manhattan Wind Quintet.

THE EAST SUITE:

GAMAL ABDEL-RAHIM (1924-1988)

The Lotus Pond, arr. Adam Lesnick

MANUEL DE FALLA (1876-1946)

Andaluz from Piezas espanolas (1906 -8), arr Wayne Shorter

TRAD, arr. GENE KAVADLO

Klezmer Dances: Khosidl and Freylekht

Coming from a musical family, Cairo-born Gamal Abdel-Rahim studied in Germany and returned to Egypt just as the country was asserting its independence from Britain in the early 1950s. He was well placed to teach at the newly established Cairo Conservatory where he founded the first composition

department in the Arab world. Abdel-Rahim's music, in the words of Grove, fuses Arab melodic and rhythmic features with Western techniques. Traditional microtonal modes often lie at the heart of his composition. At other times, as in the slow movement of his Flute Concerto titled *The Lotus Pond*, he will use tetrachords to give a modal-like feeling to the score.

Spanish composer Manuel de Falla began his four *Piezas españolas* relatively early in his career, before he left Spain for formative studies in Paris. He dedicated the keyboard work to Albéniz, whom he had not yet met when much of the score was complete. Still, many of the ingredients of the mature Falla are present

in this concise, clearly focussed music. *Andaluza*, the final piece of the set, opens with clear, ringing chords. These twice alternate with a more sensuous *cante jondo* melody before dying away in a quiet, mysterious ending. Pulitzer prize-winning American composer Wayne Peterson has arranged all four pieces by Falla for wind quintet.

Gene Kavaldo is the long-time principal clarinet of the Charlotte Symphony in North Carolina and founder of the ensemble Viva Klezmer! *Khosidl* and *Freylekh* are two traditional dance movements from the four in his *Klezmer Dances* for wind quintet.

—Notes © 2011 Keith Horner. Comments welcomed: khnotes@sympatico.ca

Biographies

More than North America's premier wind quintet, **Imani Winds** has established itself as one of the most successful chamber music ensembles in the United States. Since 1997, the Grammy nominated quintet has taken a unique path, carving out a distinct presence in the classical music world with its dynamic playing, culturally poignant programming, genre-blurring collaborations, and inspirational outreach programs. With two member composers and a deep commitment to commissioning new work, the group is enriching the traditional wind quintet repertoire while meaningfully bridging European, American, African and Latin American traditions.

Imani Winds' extensive touring schedule has brought them to most of this country's major concert venues including Carnegie Hall, Lincoln Center, Kennedy Center, Disney Hall and Kimmel Center.

The group is frequently engaged by the premier chamber music series in Boston, San Francisco, Portland, Philadelphia and New York, and have also played virtually every major university performing arts series including those in Amherst, Ann Arbor, Austin, Seattle, Stanford, Urbana and countless others. Festivals include Chamber Music Northwest, Santa Fe Chamber Music Festival, La Jolla Music Society, Virginia Arts Festival, Bravo! Colorado and Ravinia Festival.

The group is in the midst of its Legacy Commissioning Project, an ambitious five-year endeavor launching Imani Winds into its second decade of music making. The ensemble is commissioning, premiering and touring ten new works for woodwind quintet written by established and emerging composers of diverse musical backgrounds. The select composers originate from different points of the

flagship educational project *Listen Up!*. Created by the Trio in collaboration with composer Andrew Staniland and music educator Rob Kapilow from *What Makes it Great?*, *Listen Up!* involves an entire school in the creation of a new work for choir and piano trio. Under the guidance of Staniland and Kapilow, students are composing poetry and music over the course of the school year, culminating in a joint performance by the Gryphon Trio and the school choir. The project begins in 2010–11 at the Naismith Memorial Elementary School in Almonte, Ontario, and will travel to schools across North America as the Gryphon Trio approaches its 20th season in 2013.

The Trio's eleven celebrated recordings on the Analekta label are an encyclopedia of works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvorak, Lalo, Shostakovich, and Piazzolla, and their groundbreaking 2004 release *Canadian Premieres*, featuring new works by leading Canadian composers, was acknowledged with a coveted Juno Award from Canadian Academy of Recording Arts and Sciences.

Deeply committed to the education of the next generations of audiences and performers alike, the Gryphons take time out of their busy touring schedule to conduct masterclasses and workshops at universities and conservatories across North America, and are Artists-in-Residence at the University of Toronto's Faculty of Music. In addition to *Listen Up!*, the Trio's educational initiatives include a series of in-depth lecture performances with composer Gary Kulesha that examine the art of chamber music through the centuries, and the Young Composers Program at Toronto's Claude Watson Arts High School.

Gryphon cellist Roman Borys is entering his fourth season as Artistic

Director of the Ottawa International Chamber Music Society, where the Gryphons have been a mainstay since the Festival's inception in 1994. Annalee Patipatanakoon and Jamie Parker serve as the OICMS's Artistic Advisors.

A multi-talented artist, **COLIN FOX** has an impressive and extensive list of stage, film, television, and musical narrations to his credit. Colin is a veteran of television and film work. He has appeared in movies alongside Hollywood stars such as Sylvester Stallone, Sandra Bulloch and Chris O'Donnell. As a television actor, Colin has excelled in performing in several long running, critically acclaimed shows, including: *PSI Factor: Chronicles of the Paranormal*, A&E's *Nero Wolfe*, *Wonderfalls*, *Law and Order*, *The Equalizer*, *Relic Hunter* and *Street Legal*. Colin's love of the stage has provided him many opportunities to share his impressive voice and he has performed in productions at Toronto's Royal Alexandra Theatre, Stratford Festival, Shaw Festival and on Broadway. He has also narrated a number of audio book recordings, which received a Juno Award.

Colin's foray into musical narrations came early and with much prestige. He first appeared on the concert stage in 1974, in the title role of *Lelio* by Berlioz with the Boston Symphony and Toronto Symphony Orchestras conducted by Seiji Ozawa. That same year, Mr. Fox narrated Honniger's *King David* with the Toronto Symphony and the Mendelssohn Choir. Since then, his intermittent collaborations have ranged from large ensembles to soloists with such names like the Hannaford Street Silver Band, guitarist Simon Wynberg, pianist Leslie Kinton, Gryphon Trio and the Elora Festival Singers, performing such works as Stravinsky's *Histoire du Soldat*, Saint-

Saens's *Carnival of the Animals* or Strauss' *Enoch Arden*.

Colin has also appeared at music festivals including Huntsville, Parry Sound, Elora, Grand River Baroque and the Toronto Summer Music Academy & Festival. Recently, Mr. Fox has collaborated with composer Raymond Luedeke in developing a new work titled, *Into the Labyrinth* for two pianos, actor, and computer generated visuals. The piece, which explores the Greek myth of the Minotaur, had its world premiere at The Festival of the Sound in 2006 with the distinguished piano duo Anagnoson & Kinton and was also featured this past season in a special performance hosted by the American Composers Alliance in New York City. Colin has also recently performed throughout Ontario with

guitarist Simon Wynberg, in a production of Tedesco's *Platero y Yo* written for one guitar and an actor.

In the 2009.10 season, Colin Fox embarked on a new production titled, *The Schumann Letters*, with Michael Kim, piano and Susan Gilmour Bailey, soprano. As the author and performer of the music-as-theatre, Colin saw thirty Canadian performances in the production's first season alone. Paired with Schumann's music, the story is a celebration of the composer's life, love and music. This season Colin will tour with *The Schumann Letters* throughout British Columbia, Yukon and Ontario, with performances in Kuwait in March through Canada's Foreign Affairs Ministry and at the Elora Music Festival this summer.



Imani Winds

Monday, February 7, 2011. 7:30 pm. Walter Hall

Known for its innovative programs, the Grammy nominated American wind quintet mixes Mendelssohn, Wayne Shorter, Afro-Cuban and South American music in its U of T debut.

Details: www.music.utoronto.ca/events/calendar/cms0207

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